

THE CARMELITE

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Paul Randers
Drawer Z

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FIVE CENTS

NEW ORGANIZATION TO FOSTER THE DRAMA

A strong dramatic organization, the first all-the-year-round all-Peninsula group on record, has been formed with the following temporary officers: Mrs. J. P. Sandholdt, Monterey, president; Mr. J. L. Schroeder, Pacific Grove, vice-president; Miss Nellie K. Smith, Monterey, vice-president; Mrs. John Bathen, Carmel, secretary; and the following organization committee: Dr. R. A. Kocher, Mrs. Dora Hagemeyer, Mrs. Marion Brinton, Mr. Wm. P. Silva and Mrs. O. W. Bardarson.

The organization, which is called the Monterey Peninsula Drama Guild, has no purpose to produce plays itself or to sponsor financially any dramatic productions or other entertainments. Its articles state its purpose as follows: "To encourage the production of drama of first quality in the theatres and schools of Monterey Peninsula and neighboring communities; to promote the study and public reading of plays and to foster a discriminating taste in drama; to encourage participation in dramatic productions by members of our community of whatever age or station; and by the cultivation of our imaginative resources to enrich our individual lives and promote community happiness."

One of the first constructive steps to be taken by the new organization will be to arrange for public play-readings and discussions in Carmel, Monterey and Pacific Grove. Affiliations with groups in Salinas and Watsonville are hoped for, the new highways having made these communities practically a part of the Peninsula itself.

Edward Kuster, owner of the Golden Bough theatre plant, which now includes the former Abalone League Theatre and Arts and Crafts Hall, has promised fullest co-operation. The Guild on its part will assist in re-assembling a group of theatre workers, amateur in the best sense of the word, to replace the group which was dispersed when Kuster left for Europe over two years ago. Since that time both the Carmel Players and the Abalone League have ceased functioning as producing units, and at the present moment there is no acting group on the Peninsula excepting in the schools.



Linoleum Cut by Ralph Chesse

THE DUMB WIFE SPEAKS

An incident from "The Man Who Married a Dumb Wife," adapted from a farce by Anatol France, to be presented as a puppet show at the Denny-Watrous Gallery, Sunday evening, January nineteenth.

UNOFFICIAL ACTION ON TOWN PLANNING

At the January general meeting of the Woman's Club the following motion was passed: That the Woman's Club appoint a Committee of three to act with a similar Committee from the P. T. A. to look into the advisability of sponsoring a straw vote to indicate a choice of candidates for a possible Planning Commission; this Committee of six to choose three additional members to large to carry on investigation. If the findings of this Committee are to be reported for further action to the Woman's Club and the P. T. A.

Mrs. Schoeninger, the President, appointed Mrs. R. M. Eskil, Miss J. M. Culbertson, and Mrs. Reginald Markham to serve as the Committee from the Woman's Club. At a meeting of the P. T. A. on January eighth, a similar motion was passed, and Mrs. Millis, the President, appointed Mrs. Miles Bain, Mrs. Ernest Calley, and Mr. Joseph Schoeninger to serve as the Committee from the P. T. A.

Following the instructions of the motion, these six people met to choose the three members at large. Mr. John Bathen, Mr. A. W. Wheldon, and Mr. George Seidenbeck were chosen by ballot to be the three additional members, making a committee of nine.

At the first meeting of the complete committee, Mr. Schoeninger was chosen chairman and Mrs. Eskil secretary. The committee has had several meetings and it is expected that in the near future its findings will be reported for action to the organizations which are sponsoring it.

HIGHWAY NOTES

Work on the new Carmel-Pacific Grove road directly linking these two communities by the shortest route, will start at an early date. Supervisor A. A. Carruthers has been authorized to secure rights of way for the proposed road. A route has been proposed 2.9 miles in length compared with the 3.6 route formerly proposed. The new route extends from the head of Forest Avenue, Pacific Grove, across David Avenue at the entrance to Monterey Peninsula Country Club, to the toll gate at the top of Carmel Hill. There will be no steep grades or sharp turns. Most curves will have a radius of five hundred feet or more. The right of way will be one hundred feet in width. Construction is expected to start about March first.

HARRISON MEMORIAL LIBRARY

Circulation statistics for December:

	1928	1929
Adult	2282	3672
Juvenile	470	456
Total	2752	4128
Names added	38	82
Names withdrawn		18
The year begins with 1660 resident borrowers and 46 temporary borrowers.		

RALPH CHESSE PUPPETS COMING SUNDAY

On Sunday evening next, January nineteenth, the Denny-Watrous Gallery opens its evening affairs with the Ralph Chesse Puppets in "The Tinder Box" and Mr. Chesse's adaption of Anatol France's brilliant farce "The Man who Married a Dumb Wife."

It is a happy choice. Imagination, fantasy, wit, sparkling fun are all present in the Chesse performance. Ralph Chesse is well known in the New Orleans little theatre group, and his ability as an actor adds a distinction to the reading of lines that has rarely been heard on the coast. His performances and productions of "Hamlet," (which was entirely his own, though done during his association with the Blanding Sloan puppets,) of "The Emperor Jones," "Don Juan," and "Hansel and Gretel," have established a reputation for creative work in puppetry untouched by others working in the field.

The Sunday night performance will be played with guignols. In the new Gallery, the walls hung with paintings by Stanley Wood, the old Pine Cone office transformed into a place where anything wonderful might happen, "The Tinder Box" and "The Man Who Married a Dumb Wife" will bring joy and delight to all who go to the opening.

The Gallery is on Dolores Street, opposite the Post Office, in the old Pine Cone rooms. The seats, one dollar, are now on sale at the Gallery or may be reserved by phoning 62. As the seating capacity is limited, the management urges its patrons to engage seats in advance. The performance will begin promptly at eight-thirty.

CHILD WELFARE

The Child Guidance Bureau of the Western Women's Club, 609 Sutter Street, San Francisco, has announced a series of lectures under the auspices of the People's Assembly Health Service.

Inaugurating the series on Thursday, January sixteenth, Dr. Joseph Catton, chairman of the Mental Hygiene Committee of the Community Chest, will discuss a program for the coordination of mental hygiene work in San Francisco.

The Child Guidance Bureau is prepared to deal with behavior and re-educational problems of the superior, normal and handicapped child.

WEISSHAUS NORTH AND SOUTH

Imre Weisshaus appeared in recital at Baldwin Hall, Los Angeles, on Tuesday evening. From the south he journeys to Berkeley for a recital at the Playhouse on the evening of January twentieth.

JOSEF HOFMANN COMING

After an absence of nearly ten years, Josef Hofmann is to return to San Francisco in mid-February for a recital at Dreamland Auditorium on the evening of the seventeenth.

CHURCH BROTHERHOOD

On invitation the Peninsula Men's Church Brotherhood, one of the strongest organizations of our related cities, is to hold its next meeting in Carmel, on Tuesday evening, January twenty-eighth. Fifty men of Carmel are asked to attend as hosts and to make this first meeting in our city a Carmel success. The banquet, at seven-thirty, will be held in the Studio Restaurant, with a plate charge of sixty cents.

An eminent speaker and an entertaining program will be provided. Attendance will necessarily be limited to one hundred, of whom fifty or more are coming over the hill. Men of Carmel, desirous of attending and sponsoring this meeting, are asked to send their names at once to Preston W. Search, Carmel chairman (phone, 145R); or to James H. Cooke, secretary (Box E, or phone 973). Immediate registration is important; Carmel attendance will be limited to fifty.

FROM HOLLYWOOD

Eve Unsell, well known scenario and continuity writer for the Hollywood studios, has spent the last week with her friend Mrs. Zanetta Catlett. Miss Unsell came to Carmel for a rest after finishing a long contract with the Tiffany film-producing company. She has returned to Hollywood to finish a book and a play, which are shortly to come out.

Those who are familiar with continuity writing will know in Eve Unsell one of the most successful and best known of all the women who have worked in that field. The wit, fancy, and delightfulness of her captions have made her invaluable to the film world.

MOTORING ACCIDENT

H. C. Crittenden, who was injured in an automobile accident last Wednesday night, is making satisfactory progress toward recovery in a local hospital. It was thought at first that Mr. Crittenden was suffering only from shock, but an X-ray examination revealed that he had sustained several fractured ribs.

The Woman's Club . .

Calendar of Meetings for January

At the Scout House:—

- 15—Book
- 21—Bridge
- 22—Current Events
- 23—Music

Garden Section Meetings:—

- 16—At home of Mrs. Rolf Eskil, North Casanova.
- 30—At home of Mrs. George Coblenz, San Antonio and Eighth.

GARDEN SECTION

"Blue Flowers" will be the subject for discussion at the meeting of the Garden Section to be held tomorrow (Thursday) at the home of Mrs. R. M. Eskil. The meeting will be in charge of Mrs. Elliott and Miss Grant.

THE ROTH STRING QUARTET

Why is it that the string quartet, the little group chosen and set apart can often give so much more than the full orchestra? It has a quality all its own; intimate and finely direct.

* * *

On Sunday night at the Theatre of the Golden Bough the Roth String Quartet played to a full house. It was the second concert of the Music Society's season. In whatever various moods the audience gathered together, it left as a unity—rested, enriched and restored. There was little dissension and not much discussion. The evening had been a real experience and there was not much else to be said.

Much of the finest music, written at the height of a composer's creative period is written for string quartet. It is a pity one has so little opportunity to hear it. There is a certain perfection possible in chamber music which is infinitely restful to the hearer. The Mozart quartet in G Major is the very essence of this type of music, and, played by the Roth Quartet, it lived and breathed; so pure a thing it was—like a fine wind penetrating and simplifying all experience.

The playing of the individual members of the Quartet—the singing quality of tone—the existence of the group as a complete unity—made this music what it was. It was a rare attainment in musicianship that no member of the Quartet attracted special observation. The body of sound was detached—impersonal and alive within itself.

During the Ravel Quartet in F Major, it sometimes seemed as if the music existed apart from the players, and the rhythm went pulsing on of its own accord as it does sometimes when rhythm is of a primary importance in a composition. It does not depend upon the musicians after it has once achieved its own life.

The Haydn music was again different. The many levels of sound were chiselled sharp and clear—each player maintaining perfectly the scope of his particular score and offering his fine understanding to the whole.

* * *

Those who heard this concert felt their faith in pure beauty re-established and knew that once again it had been given to them to go deeply into an experience in tone, as refreshing in its simplicity as it was satisfying in its completeness.

Music, like life, has a wide range of landscape. Response to the starkness of a mountain crag or the barrenness of the desert, does not preclude response to the singing beauty of quiet hills. It is perhaps important to widen the gateways of perception so that life may be lived in its fullness. To know what music really is, one must get beyond all barriers and set aside all standards.

—D. H.

STANLEY WOOD'S EXHIBIT AT DENNY-WATROUS GALLERY

It is singularly appropriate that the first exhibit at the Denny-Watrous Gallery should be of Stanley Wood's water colors. There is much in common between the artist and the present setting for his work: a clear-cut definition of purpose, downright honesty of procedure and surpassing excellence in results.

The refreshing directness of Stanley Wood's method is well exemplified in the current exhibit. Take his water-color of the salt works. We recognize the scene immediately; we have passed it once or a dozen times on rail journeys to San Francisco. Stanley Wood sees the same salt pile—and a picture. He paints the picture and it is the salt pile—nothing more. It makes no pretensions to being anything more. Still, there is no mere photographic transference of commonplace subjects to canvas. There is range and depth and breadth of vision here; the artist sees the things we would see if only we had the eyes to see.

Complementing the water color exhibit by way of contrast, the Denny-Watrous Gallery is also showing this week a group of crayon drawings of Negro types by Lane Wood (Mrs. Stanley Wood, more extended mention of which will be made in the next issue of The Carmelite...

SANTA CRUZ ART EXHIBITION

Artists of the Peninsula have received invitations to submit work, either oils, water-colors or pastels, suitably framed, for the Third Annual Art Exhibition to be held in Santa Cruz from February first to sixteenth.

The prizes:

First prize for oils of two hundred dollars, known as "The Santa Cruz Art League" prize.

Second prize for oils one hundred dollars, known as "The Santa Cruz Woman's Club" prize.

First prize for water colors one hundred dollars, known as "The Lillian A. Howard" prize.

Second water color prize fifty dollars, known as "The Decorative Arts, and Woman's Exchange" prize.

First prize for pastels, thirty-five dollars.

Second prize of pastels, fifteen dollars.

A prize for the most popular picture in the exhibition will be determined by the votes of the visitors.

Selection of paintings to be hung and the award of prizes aside from the Popular Prize will be made by these judges: Miss Josephine Blanche, Del Monte; Mr. Myron A. Oliver, Monterey, and Mr. Arthur Hill Gilbert, Carmel.

Artists may enter three pictures.

All entries coming by express should be addressed to Santa Cruz Art League, Beach Auditorium, Santa Cruz, Calif., and charges must be prepaid. Pictures coming so and accepted by the jury will be returned charges paid.

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January 19th & 20th

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Second at 9:00 P. M.
Feature Starts at 7:30 and 9:30

"A LETTER FROM CARMEL"

(The Carmelite ventures to predict that there will be replies to the following "Letter from Carmel," reprinted from the Saturday Review of Literature." For the moment, comment is reserved.)

By Carey McWilliams

Carmel is not so much an art colony as it is a work of art. The secret of its charm can be summarized briefly: the land is lovely. Its effects are startling and unforgettable. In the first phase of its recorded fame it allured such pens as Robert Louis Stevenson, Richard Henry Dana, and Bayard Taylor. The peninsula that Stevenson used as the background for "Treasure Island" has been exploited with splendid effect—to suggest a horrid contrast—by Mary Pickford, Eric Von Stroheim, and Dolores Del Rio, in the filming of motion pictures. The genius of this, "the loveliest of America's shore-lines," is that it transcends every effort to paint, record, or photograph its charms. The beauty of the place has drawn artists to it for years. But the land around Point Lobos has baffled such talented painters as Chris Jorgensen, Cornelis Botke, William Ritschel, and Arthur Hill Gilbert. The poets have been more successful. From George Sterling's "Autumn in Carmel," with the lines,

Far on the kelp the heron stands for awhile at rest.

The lichen-colored breaker follows a leaning breast.

Desolate, hard and tawny, the sands lie clean and wide,

Dry with the wafted sea-wind, wet with the fallen tide.

Early the autumn sunset tinges to mauve the foam;

Shyly the rabbit, feeding, crosses the road to home.

Daylight, lingering golden, touches the tallest three,

Ere the rain, like silver harp-strings, comes slanting in from the sea,

to Robinson Jeffer's

the evening opens

Enormous wings out of the west, the sad red splendid light beats upward

These granite gorges, the wind-battered cypress trees blacken above them,

the land has provoked much excellent verse.

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September 14, 1929.

EDWARD WESTON
CAMERA PORTRAITS
OCEAN AND MOUNTAIN VIEW

THE CARMELITE, January 15, 1930

Through the years it has attracted innumerable writers, who, for the purposes of a brief survey, may be grouped into two classes: the original Carmelites and, as one young writer has so aptly phrased it, "the Neo-Carmelites."

The original settlement was the inspiration of Mary Austin, contrary to the legend which always named George Sterling. Mrs. Austin had gone to Monterey in the summer of 1902, to make the first draft of "Isidro." She had to stay in Monterey, since at that time there was no hotel or residence on the Carmel side of the peninsula. The old Mission of San Carlos de Borromeo, the adobe hut of a caretaker, and a tumbled-down hotel, composed what is now known as Carmel. Down near the water a half-ruined adobe farmhouse and not far from it stood the Praying Post, which had been used by the Franciscans, making a *paseo* to and from the Mission as they said the prayers of their devotion. A vestige of Spanish California lingered about Monterey, but it was fast disappearing, to survive in the fine pages of "Isidro." While visiting in San Francisco, Mrs. Austin gave an interview to one of the newspapers, in the course of which she spoke with enthusiasm of the Carmel side of the peninsula. As a result of this interview, Frank Powers, who owned most of the property, called on her and suggested that the place be developed as an art colony. Powers later saw George Sterling, who had just published "The Testimony of the Suns" (1903), and made a similar suggestion to him. Mrs. Austin returned to Owens Valley, in the meantime, and did not locate permanently at Carmel until 1905, and by that time Sterling had built his home. The years that followed saw much good work produced in Carmel. Mrs. Austin lived in Carmel until 1912. "Isidro" was written under the influence of its charm; "The Flock" was written there, as were "Lost Borders," "Santa Lucia," and "The Arrow Maker." Sterling, James Hopper, Nora May French, Harry Laffler, Jack London, Charles Warren Stoddard, Henry Milner Rideout, "Mike" Williams, John Fleming Wilson, Frederick R. Bechdolt, Jesse Lynch Williams, Harvey Wickham, Clinton Scollard, and Jessie Rittenhouse did much work in Carmel during the early years of its fame. The spirit of the place, in those days, is rather roughly outlined in Jack London's "The Valley of the Moon." But it should be noted that this first group lived in Carmel because they loved the land and because it afforded a life comparatively free from the annoyances of provincial existence. Their motives were understandable and their manners were without pretense. During this early period, a few months in Carmel was part of the life of every artist who lived on the Pacific Coast, and this is true, to a certain extent, to-day.

George Sterling was, as Ambrose Bierce remarked, "the High Panjandrum of the Carmel crowd." His home was open house, and the guest book that he kept, which reveals such names as H. L. Mencken, Theodore Drieser, William Huntington Wright, Witter Bynner, Sinclair Lewis, Jack London, John Cowper Powys and Vernon Kellogg, is somewhat indicative of the character of the celebrities who passed through Carmel. Van Wyck Brooks was there one summer and read long excerpts from his manuscript, "The Ordeal of Mark Twain," to Clarkson Crane as the two took long walks down the shore and up the Carmel River Valley. The appearance, from time to time, of singular poetic talents is part of the California tradition, as witness George Sterling, Clark Ashton Smith, Robinson Jeffers, and Leroy MacLeod. Sterling noticed a remarkable sonnet, "Compensation," in a small weekly newspaper, and became immediately enthused about Robinson Jeffers, who had come to Carmel in 1914. But even prior to Sterling's praise Jeffers' work had won the admiration of James Hopper, and this, to my knowledge, is perhaps the first intelligent praise that Jeffers received. It was Hopper, *en passant*, who took the manuscript of "Tamar" the round of publishing houses in New York. From the time that Jeffers planted his trees around Tor House, in the year of the Versailles peace, he was confident that he could

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EXHIBITION OF WATER COLORS
STANLEY WOOD
DRAWINGS BY LANE WOOD

live in Carmel forever apart from "all the happy towns and farms, the lovely, blameless children, the terrible arrogant cities." However, the world was not to be so easily shoved aside . . .

It was not long after the war that the "Neo-Carmelites" appeared. George Sterling and his group were content to drink wine, eat abalones, and work at their crafts, but the new arrivals organized theatres, printed a magazine, *The Carmelite*, and began to chant esoterically about "Carmel" in terms that were foreign to the self-contained ideal that had been established. But these late arrivals to the colony produced some good work. The Theatre of the Golden Bough presented excellent productions and brought forward as a director Maurice Browne, who has since acquired an international reputation. Dramatically, much has come out of Carmel, from the time when the Forest Theater produced Mary Austin's "The Arrow Maker" with George Sterling in the cast, to the work of the successful new playwright, Martin Flavin, known for his "Children of the Moon," "The Criminal Code," and "Broken Dishes."

But the moment that rumors of Carmel's fame as an "art colony" became general, the place was doomed. Bric-a-brac shops were established, along with exquisite tea rooms; costly homes were erected on the Highlands; hospital-hotels were built for the benefit of rich alcoholics; *The Carmelite* began bringing out its deplorable Jeffers Memorial numbers; and one noticed schools of "creative education," and institutes devoted to the cultivation of Russian Folk Songs. People began to flock to Carmel. The migration was intense after the sad episode of Aimee McPherson and the "love cottage." The *nouveau riche* came in hordes and built blue stucco homes, mauve stucco homes, green stucco homes, etc., determined to live the Bohemian life and to devote at least one afternoon a week to "art." Lustrously enameled automobiles now whiz up and down the streets, while their occupants, in chic beret caps, gossip about "The Well of Loneliness" and other such dark and brooding works of art . . .

With this change has come an influx of celebrities, attracted by rumors of rich ladies who bought pictures and autographed volumes. A new group of writers has taken possession of the place. For the most part, they are not young creative writers eager for achievement, as were the individuals who composed the early group, but they are writers of established reputations. Lincoln Steffens is now a leading citizen, writes blazing editorials for *The Carmelite*, and is rather naively regarded by the local citizenry as a radical thinker. Rhys Williams has spent much time in Carmel of recent years, Dr. Peter Bain arrived to lecture of psychoanalysis and to explain to egotists the charm of confession. A. R. Orage, former editor of "The New Age," appeared on the scene and began to lecture to richly perfumed audiences of matrons bent on fathoming the mysteries of art and regaling themselves on Orage's epigrams about Pater and Flaubert. The cult of The Master was established, and so great did his reputation become in a fortnight that one witty resident invented a term: "oraging" became endemic in Carmel. Poor George Sterling would have been lost in the midst of such superb impudence. The atmosphere of Carmel became that of Paul Elder's San Francisco bookshop on "lecture afternoon." As a result of these changes, the old quality of Carmel seems irretrievably lost. It is interesting to learn the views of the woman who really established Carmel as an art colony on this latter-day development. Mrs. Austin comments:

"The thing that destroyed Carmel destroys every effort made in the United States by creative workers to establish for themselves a place in which their creative work can be carried on under the most favorable conditions. It is the desire of people who are totally unable to resist the appeasement to their own egos which they find in exploiting it. Such people came to Carmel ostensibly to drive creative workers away by imposing their own tastes and manners."

But the land retains its perennial charm, despite the Packards, the lectures on Walter Pater, and the tea shops. The sharp contrast afforded by Carmel to the rest of the West, is, perhaps, responsible for the effect it produces. One can be travelling along the hot and dusty highway from the old Mission at San Miguel, via King City and Salinas, through a dry and forbidding landscape, and of a sudden the detour to Carmel is made and soon the mists sweep in—"remnants of fog plaited to and fro between the boughs" . . . the pines tower above and the cedars hug the tawny hillsides. The fresh sharpness of the place! The lethargy of California's notorious and damnable sunshine is forgotten, and the sea breaks with a roar on Point Lobos. If one drives south from San Francisco, through the Pajaro Valley, and across the fields of sweet peas near Monterey, the change is no less startling. The land wins converts every year and grows in fame. It is even possible that Carmel will survive its present rash of pretense, for it still retains its old power of provoking good work from young writers. I point to Louis Adamic's brochure on Robinson Jeffers and to Christine Turner Curtis' "Amarilis," published by Doubleday, Page & Company in 1927, . . . "charmingly done by one who seems to have absorbed the essences of Monterey and Carmel," to quote Una Jeffers. This summer I met a young Canadian professor in Carmel who was working on a book about Dryden, and in a cabin back in the woods Goldie Weisberg was pounding away at short stories and articles that have attracted attention in "The American Mercury" and "Plain Talk." The one had come to Carmel from Vancouver and the other from Phoenix, Arizona. It is a typical instance.

The present fascination of Carmel owes much

to the presence of Robinson Jeffers * * * I am sure that if Jeffers ever permanently abandoned Tor House that the woods would be destroyed by fire and that an unbearable sunlight would desiccate the flowers and ferns. This spring Jeffers left with his family for Europe, and, after touring Ireland in a Ford, has taken a place in a small village in Oxfordshire. Jeffers was careful to go to Europe by way of Canada, so that he might avoid New York. His Carmel "retreat" is now a thing of the past. Neighbors crowd in about Tor House, and a huge highway is crawling north along the coast and will some day pass within a stone's throw of his door. Los Angeles "real-tors" are already at Cambria, a few miles down the coast, and are even now gazing on Carmel like the lady feasting her eyes on the Roan Stallion. It is regrettable. Carmel has become a splendid experience in the lives of many western artists and they will view its desecration with unspeakable horror.

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THE CARMELITE

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CALIFORNIA

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Let's See Now ..

by LINCOLN STEFFENS

T rained; a good deal; not as much as is needed, but enough to prove the fallibility of the weather man who made the calamitous prediction that January would be another dry month, with no rain at all in the south.

And, by the way, think of the blessedness of a region like this that has to complain of too much of such beautiful weather as California has been suffering from. Too much sunshine, too few storms. It is cold now, very cold, far below the normal—at night. And yet, in the day time it is sunny and at noon it is so warm that we have to take off our coats. No wonder the eastern sports editor advise eastern football teams not to play California: "those western players are too big, too many, too fast for us." Our children are brought up out of doors. They don't read so much as the eastern children, but they are husky, tall, fleet.

C ALIFORNIANS should be a sunny people, healthy-minded, fearless, fair and they will be some day. They were once; in the old Spanish period. They were graceful, too, and courteous. Out-of-door manners, games, beauty they had. Probably something like that will recur when the climate has had time to gentle the middle westerners and the easterners who have come here. The old-timers could cooperate with the sun by encouraging, at elections, for example, the gallant men and women, and discouraging the cunning, the good, and the pretentious. We might almost determine the fit and the unfit to survive.

W HY doesn't the Governor pardon Mooney and Billings and be done with it?"

That is a question we hear frequently,

and it comes, not from friends of Mooney and Billings, not from Labor, but from impatient people who have got somehow the impression that the case against these men has gone to pieces, that the Governor realized it long ago, and that he means to pardon the prisoners. We cannot explain why he waits. Little local weeklies cannot always answer, but they can gather the questions the public is asking and present them to the great, big, metropolitan dailies, which can send out and get and report the answers. A bit of co-operation here would be of service. Let any San Francisco paper ask its Sacramento correspondent to find out why the Governor is delaying action in this matter of Mooney and Billings and some Carmel newspaper readers and many more California readers will feel well served.

Underneath the question as to the pardon, is another question that is being answered by guessing. When men don't know something they wonder about, they are apt to jump at conclusions. The question we are jumping over is what kind of a man is the Governor, and we are guessing that he is inexecutive. That he is honest, careful, disposed to be fair, and very diligent, we believe and grant. He is a good man. But maybe that's what's the matter with him in this case: maybe that's what's the matter with Governor Young as a governor. Honesty, caution, good-will, a political sense are not enough in a governor with as much to do as there is in this state to do. Those virtues might get a man into heaven or a second term, but they don't get innocent men out of the penitentiary and they won't keep the rest of us out of—where we are. What this state needs is a governor with courage, initiative, decision, action—leadership.

Politically speaking, the Mooney case is an emergency, of course. It is just such an emergency as an executive has now and then to deal with. Our guess is that Governor Young is acting in this case as he would act in any other crisis, greater or smaller. And we notice that when, in reply to the question quoted above, we offer this answer, it seems to go as an explanation. It satisfies others, but it does not wholly satisfy us. We wish that one of the great, big metropolitan dailies would, first, give the Governor a chance to state his case, then give the paper's own, however editorial, explanation and interpretation.

A governor of Massachusetts recently had a similar emergency to meet, in the Sacco-Vanzetti case. He went at it like a judge, not like a statesman, who considers everything. That was his first mistake. Then he behaved like a politician. He asked somebody else to decide what he was to do and so take or share the responsibility. The somebodies else were prominent men, very prominent, and, acting for another man, were very bold. They decided to kill, and the Governor killed. That, too, was a mistake. And

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he and Massachusetts got a name all over the world. Massachusetts is a cold, hard state. California is a sunny, warm, a gentle state. The Mooney case is clearer than the Sacco-Vanzetti case, and our Governor has seen through the Mooney-Billings case, as we all have.

THE State of California, once bold, generous, humorous and very independent, should be led out of the fright psychology left by the war and into the sunny, genial, fearless state of mind that befits our conditions. We think too much in terms of law and punishment. We enjoy force and revenge, when there is natural beauty and mildness all about us. We behave like cowards when there is nothing to fear. We are fierce upon petty criminals when science is showing all the time that most of the crime we punish is weakness and sickness. The world is getting over its misunderstanding and cruelty to the insane and a part of the world is getting over the same treatment of criminals. We should lead, not follow, that light. But science also explains the mob psychology of punishment. It is due mostly to fear, some leftover, irrational fear. Give us a governor who will soothe us with the assurance that we have nothing to be frightened at; nor thieves, nor bandits, not even Reds, and draw us gently into a wiser, kinder treatment of all men.

"C. K.", the veteran columnist in his Sacramento "Bee," commented on my nomination of Herbert Fleischacker for governor by challenging me to be logical and nominate J. P. Morgan for President. I would, if I could not be logical and do better. Mr. Morgan's partner, Dwight Morrow, is the best ambassador we have sent to Mexico for years. He must have been tempted to represent his house. There was Morgan business to do there. There were old Morgan loans to be adjusted and other ambassadors were so pro-Morgan, anti-Mexico that the Mexicans came to hate them. And there were oil and other American interests to unbalance the minds of other ambassadors. Not Mr. Morrow's. The Morgan partner behaved as a Morgan would: he managed our business in such a way that the Mexicans liked him and many of the Americans in Mexico did not. Mr. Morrow has served us well. J. P. Morgan himself might, I think, serve this country as well as he serves J. P. Morgan & Co.

But the point, of course, is to put into political power, principals, not agents; the big business men themselves and not, as now, their attorneys, hirelings, little brothers and not their sons. And, mark you well, the titular heads or presidents of their companies are not the type either. It is masterbuilders or actual bosses that I am proposing for our thrones, brave, independent, creative men with initiative, imagination and far-seeing intelligence. The big business man I would nominate for president is Owen D. Young. He does not want to be president any more than

Mr. Fleischacker wants to be governor. (These two men are not in the same class or order. I had another purpose in naming Fleischacker; to get him out of mischief.) But if Owen D. Young were to be drafted into the presidency he would run the government of the United States, not for, but as, a big business. And he is not the only big business boss that is big enough to serve us as well as the other side. The trouble with us democrats and liberals is that we are afraid of genius, are distrustful of the intelligence and force of exceptional individuals and run for safety to the good men, who are no good. They play safe too.

There is an alternative to my proposition, but the other way is drastic; very drastic. And it's a choice; no compromise is possible. We must either make our actual bosses responsible or change the game entirely.

The Theatre . . .

By Adolf Genthe

Sad news. Let us get it over and go on to something else. Boston's million dollar Repertory Theatre, dedicated as the first civic theatre in America, has thrown over its unique position and becomes a picture theatre. True, it announces adherence to silent films, but that is cold comfort to many of us. And to think that it happened in Boston!

■ ■ ■
Better news comes from the Northwest. The Moroni Olsen Players opened in Boise, Idaho, with their remarkable production of "The Makropoulos Secret." The score of Carmelites who were privileged to see the final rehearsal of the first act here in the Studio of the Golden Bough, formerly Carmel Playhouse, will not be surprised to read the following extract from the press review of the premiere: "It is sufficient to say that the play was presented in the Olsen manner—which is very nearly synonymous with perfection . . . The stage sets were after the modern trend, giving a feeling of distinct pleasure to playgoers bored with conventional treatments . . . the plot was gripping and intense . . ."

■ ■ ■
It is a pleasant privilege to remind The Carmelite's readers that the sets and costumes of "The Makropoulos Secret" are after the designs of Hazel Watrous. We venture the prediction that if she ever has the opportunity to design the settings for "Wings Over Europe" at the Golden Bough—a possibility not altogether remote, I am told, if the opening of the season is not too long delayed—we shall see something breath-taking.

■ ■ ■
There is a legal phrase, applicable as a rule to very zealous young advocates, to

the effect that they tend to "prove too much," glibly talking themselves out of court. The same thing seems to have happened to a number of the dramatists of the conflicts of the Machine Age. O'Neill's "Dynamo" is a case in point, also the several Picator productions in Berlin, principally "The Merchant of Berlin," an historical drama of the inflation of 1923. These plays portray Man as the victim of his own machinery. Unfortunately the physical use of machinery on the stage—I carefully except machine sounds off-stage—seems to have placed the dramatists in the same position as the enslaved Man of their plays. All the whirring turmoil of belts and pulleys and shafts has merely destroyed the unity and coherence of the drama, standing out with such extravagant emphasis that the play and interplay of human will, which is drama, is almost lost. Once more the old saw applies: We "cannot see the woods for the trees."

■ ■ ■
But Berlin, with its fifty or sixty "legitimate" stages, can well afford to dedicate one of them, for the time being, to the mechanistic drama. The "Piscator-Bühne" has become a concept, just as "Jessner-treppen" (Jessner's steps) embraced a special school of stage design of a few years ago. Playing on different stage-levels is a commonplace today, but it was a daring affair just a few years ago. Leopold Jessner tried it on every sort of play under the sun. We now reap the benefit of his experiments. The Berlin public patiently saw them through at the time. That is why Germany leads the world in the march of theatre progress. Its audiences are ever eager for the new and untried. In a few years mechanistic settings will have found their proper place, and we shall docilely see the plays and like them. But we deny ourselves the thrill of helping to shape the plays and the theatre's future. A production must be a nationally Advertised Product, otherwise we are inclined to stay at home.

Let it grow cold and freeze the blood
And frosty under the moon . . .
Let there be storm and blizzard and flood
For spring is coming too soon.

Let it set back the quickening seed
And nip the bud and the leaf.
There will be many an arrogant weed
Blackened and turned to grief.

Let it force down the sap again
To the root asleep in the earth.
Let there be winter enough, and pain
Before the season of birth.

Under the thickly-rooted grass
The blood of the world is flowing.
Let it be slow till the dark days pass
And the time has come for growing.

—Dora Hagemeyer

NOT WITHOUT HONOR

Sandwiched in among editorials about rates, taxes, prohibition and other such prosaic and necessary matters appears the following in the San Francisco "Examiner":

A LANDSCAPE REPORTER

Robinson Jeffers, best known of California's poets, has returned to his falcon tower in Carmel after six months spent touring the British Isles. The distinguished poet will now undoubtedly build into the landscape of the California coast many of the impressions he got from his tour. For it should be borne in mind that poets and artists are the creators of landscapes, laymen obediently see in a given landscape just what the dominant school of artists be borne in mind that poets and artists and poets bid them to see.

Most of us never really see anything with our own eyes. We think we see but in reality we see what we think; and men like Jeffers are the ones who decide what we shall think.

It is to be hoped that Jeffers has brought some fine specimens of rugged landscape to hammer down on the California coast with that big sledge of his.

SHAW AND O'CASEY

In congratulating Charles B. Cochran on his London production of Sean O'Casey's play, "The Silver Tassie," Bernard Shaw wrote: "It is a magnificent play. . . . A famous achievement. There is a new drama rising from unplumbed depths to sweep the nice little bourgeois efforts of myself and my contemporaries into the dustbin, and your name will live as that of the man who didn't run away."

O'Casey's play was recently produced in New York under the auspices of the Irish Theatre, Inc., at the Greenwich Village Theatre. It is published in book form by Macmillan. (\$1.75)



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THE COMING OF GAS

To the Editor of
The Carmelite:

Through the courtesy of The Carmelite I am permitted to share with my fellow-townsmen the knowledge I have regarding the "gas menace" rapidly descending upon us—a courtesy denied me in the "Pine Cone" last July, when I attempted to refute the statements of Mr. Pollard, of the P. G. & E.

In the letter to the "Pine Cone" I gave my experience in an Eastern city some twenty-five years ago, when an entire street of beautiful trees was devastated from leaking gas pipes. I did not say or imply that all pipes in all streets in all cities met that fate. But I did mean and still maintain, despite Mr. Pollard to the contrary, that such a condition may still occur in any section of any town and not be known until the trees are dead. An editorial in the "Examiner" during last July will substantiate this for San Francisco and Oakland. In Mr. Pollard's open letter to me in June of last year, he further stated twenty-five years ago as long enough for great improvements to have been made. In which I readily concur. Just long enough to have had gas for domestic purposes almost entirely discarded in the Eastern coast sections. Just twenty-five years ago gas was at its height of consumption and the charge eighty cents per thousand cubic feet in New York City and in New Jersey. Last June the Interstate Commission granted an increase to a dollar and forty-four cents per five hundred feet against the dollar and fifty cents asked by the Public Service of New Jersey so that they could continue to manufacture gas for commercial purposes and the poorer houses and tenements which are compelled to use it as they have no other.

Electricity has so far not been excelled for lighting and cooking, being clean, safe, healthy and in every way adequate

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All the large stores use oil heaters, as we do here.

One of our town trustees gave me a reason for the need of gas, the great fire risk from oil stoves for cooking and heating, stating that many summer transients were careless in leaving the stoves burning and thereby increasing the fire hazards. Yet, even so, Carmel and its lovely wooded homes still survive. What will be the result if these same careless visitors treat the gas range the same way? The fire in Monterey some years ago might be a lesson. Carelessness in gas-piped houses could quickly reduce our beautiful village to ashes, and then the Babbitts could start a new town.

Carmel now has all it needs for the most efficient lighting, heating and cooking. For those who crave a gas stove, there is the "rock gas" equipment, requiring only a tank for storage and leaving the streets free of the gas pipe menace. There can be no debate then as to the safety of our trees and even more important, our lives and health. Any reputable physician will tell of the unhealthy atmosphere produced by gas heaters and stoves, consuming as they do the oxygen to an alarming degree.

Is there nothing to be done to save our beautiful little town from the noxious odors, menace to health, property and trees?

A horde of sixty men, the "Pine Cone" tells with glee, have started their line of depredation for our defenseless town. Armed with shovel and axe. Once the pipes are laid, our streets belong to the P. G. & E., to dig up at will. Trees and plants are to be spared unless by special consent of the Board, they tell us. Can any thinking person seriously conceive of sixty paid laborers, shovels in hand, awaiting the actions of the "Board" at every tree or root they encounter? What are a few trees between sixty laborers.

If the towns-people would at once inform the P. G. & E. that they will not consume their gas, this digging up of our (to some of us) sacred town could be avoided and again the day of commercializing it averted.

There is no improvement to the town in this thing. Money for a big corporation and maybe others. A higher fire insurance, confusion by opening streets, danger to health, life and property. Just recently the "Peninsula Herald" told of the death of two former Pacific Grove people from gas fumes, and daily we read of such things.

The possibility of earthquakes also should be considered. The horrors of the fires at San Francisco and Berkeley were caused by broken gas pipes.

Most of this I sent to the "Pine Cone" last July, but for reasons best known to themselves it was never printed. My thanks to The Carmelite for their policy of fair play.

—L. R. C.

The Garden . . .

Conducted by Anne Nash and Dorothy Bassett, of the Garden Shop.

GARDEN PREPAREDNESS

Our first rains have come at last, so that much is accomplished!

Now with the first warm days, which may come next month, we can begin to garden in earnest. In the meantime, rake off the pine needles before they rot into the soil, and do some planning. (By the way, if you have no garden at all, or just native planting, by all means leave the pine needles on the ground. They make a good clean carpet, and without them there is so much more summer dust.)

Carmel is full of people who exclaim, with tears in their eyes, that they want to keep their gardens "natural." It takes most of us several years to learn that this really can't be done. We fail to realize that the very building of a house is un-natural. Nature therefore must be made to conform to the lines and needs of the house. A native pine, no matter how perfect, fails to make us happy if it lives and prospers three feet from our only south windows. But even a forty by a hundred lot (miserable proportion!) should be able to support one pine, if rightly placed. There are always possibilities of street planting, too, and you can count on the city to protect pines well placed outside your property line. A single native shrub or tree which is enjoyed is better than a dozen which are only a constant source of annoyance.

Your houses, then, call for planning of some kind for the immediate surroundings. Not hit-or-miss ideas, but intelligent plans to suit the individual needs. Our next article will consider the two general types of planting suitable for Carmel gardens. A. N. and D. Q. B.

IN PRAISE OF FLOWERS

On Tuesday evening of last week, the Carmel Woman's Club presented at the monthly Forum an evening of unusual educational value to all lovers of plants, gardens and homes. They were shown how to conserve, so that bulbs and seeds may be distributed wisely, and still leave sufficient to provide for the next season. Conservation of wild plant life, right within our own doorways, along our highways, and within our state borders, was brought to the attention of many busy people.

Approximately two hundred people braved the weather and were entertained by lantern slides of garden flowers. They saw how wretched hovels, badly constructed dwellings, deplorable backyards, even the back of a city flat could be made beautiful and attractive, through the use of a few seeds, one or two bulbs or a vine.

Mr. R. J. Clary, editor of the Garden De-

partment of "Better Flowers" magazine and co-worker with Mr. Fred Borsch of Portland, Oregon, collector of rock plants, praised Carmel home- and flower-lovers for coming out on such a night to hear and see what may be done with flowers anywhere. But perhaps we owe, instead, tribute to these two gentlemen, who came offering their gifts. Much could be learned from this meeting—how a child may beautify even a tiny space in an unkempt back yard; how thirty cents worth of seeds will make a shabby cabin more worth living in, or how to make a rock garden in a tub, or a small pond. The audience was shown what could be done with Scotch broom along our highways and how to co-operate with the state on conservation of natural shrubs.

Garden clubs among school children were suggested with prizes for the best flowers grown in a season; also co-operation among California Garden Clubs. Mr. Clary showed flowers planted helter skelter; Mr. Borsch's slides showed the same flowers planted with regard to design and color.

A gardener, or even a child, can be an artist with flowers, and here in Carmel we

may keep our paths, our woods, our hills, our shores, beautiful by intelligent planting and care. We could do wonders with flowers, and then Mr. Leidig would not need to issue warnings about fire prevention and take time to see if neighbors' lots held fire hazards. We would know which grasses make good fires in our fire places, and save a wood bill; we would know which leaves make a good mulch for new plants; everyone would be more contented and Carmel would be more beautiful if we made more use of nature's gifts. —B. S.



Anne Nash Dorothy Bassett

Dolores Street, opposite Postoffice
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WE are agents for a number of scenic bits of lands on or near the new State Highway south of Carmel. Sites in this enchanting wilderness, which includes many running streams and redwood canyons, will soon be almost priceless. We can deliver five acres with a magnificent view for \$1500; nearly five acres on a beautiful beach for \$2500; twenty acres for \$5,000; larger pieces for around \$200 per acre, some for less. Several of these properties are exclusive with us. Inquire Carmel Land Company, Ocean Avenue, Carmel. Telephone 18.

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With the P.-T. A.

THE RESPONSIBILITIES OF PARENTS AS TEACHERS

by Anna Mae Baer

Although they send their children to a school as modern, as progressive and efficient as is the Sunset School, parents should be the teachers of their offspring. If parents do not "know their job" there results the common situation in which the school has to spend so much time in undoing what is done in the home that it has but little time or energy remaining for the positive development of the child.

Such was the conclusion drawn after listening to a fine talk given by D. C. Lockwood of Carmel to a large group of teachers and parents (both fathers and mothers) who had gathered in the Sunset School auditorium on Wednesday evening to enjoy the dinner meeting of the Parent-Teachers Association.

In his talk, Mr. Lockwood rather forcefully put forth his opinion as to the responsibility of parents as teachers and his plan by which parents can most effectively solve the problem of teaching their children.

"Whether or not parents accept their responsibility, there is a vital something which children receive from their parents that can be obtained from no other source. Although, biologically speaking, we limit our children, from the standpoint of eugenics we can largely determine the development of the child by furnishing a desirable environment."

Today, in the twentieth century, which has been called the "child century" it has been necessary for educators to organize a pre-school group in order that children might be rescued before too much damage has been done by their parents. The situation, of course, is only one part of the maladjustment which was not present some thirty years ago when the home was

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more than a place in which to eat and sleep and when parents had enough authority to at least suggest the kind of clothing which the youth should wear.

Adults have failed to keep up. They bemoan the fact of the heedlessness of modern youth—of its disregard for religion, of law, of the conventionalities. Youth has a right to break from medieval conventions, from the laws which adults have so miserably bungled. Youth is justified in using the trial-and-error method of solving its problems until adults can present something worth while.

Parents are prone to thrust the rearing of their children upon every other agency possible. The children are largely determined as to attitudes by the time they reach the school age. Manners and Morals should not be saved for a day when a teacher shall tell some thirty children when and where to use the desirable habits that may not be practiced even in the home. Truth, "the cardinal point in the entire moral spectrum," must be taught in the home. Matters of cleanliness, of mind and body, must be stressed in the home in such a manner as not to form aversions.

As to matters of sex. These should be handled in the home at the time when the child becomes interested, not in the school when the child has reached the stage of physiological change.

Of course, most parents agree thoroughly with Mr. Lockwood's point of view. But how shall the parents teach their children? Mr. Lockwood's solution appears simple enough in writing, but no method of teaching children could be more difficult than that which he proposes.

"Parents must be the example of that which they desire their children to become, in all the habits, attitudes and appreciations. If we would have our child speak the truth, we, ourselves, must be truthful. We can not lie to children and expect the truth in return. Discipline and obedience, so necessary in all walks of life, must be developed in the home. That small bundle of nerves must be taken in hand at birth, not when the child enters school. Good-will and sympathetic understanding are far more effective than coercion. The child has sacred rights which parents must respect.

As to teaching of sex, "get them young, treat them kindly, and teach them everything, in the most natural way possible. There is no excuse for ignorance on the part of the parents. Libraries contain much scientific knowledge."

There is no "catch way" to make noble men and women. Ideals must be moulded by living them from day to day. Dad must remember to make "good steps" for his son may come exactly behind him.

In conclusion, Mr. Lockwood stressed the importance of Parental Example, saying, "Children may doubt the parent's logic or philosophy of life, but they can not escape the influence of a love-filled home."

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State News . . .

(By arrangement with United Press)

STATE AID FOR THE AGED

Applications for old-age aid are pouring into the Department of Social Welfare at Sacramento in such volume that thousands of aged persons throughout California will be disappointed in not receiving a monthly check starting immediately.

Miss Esther de Turberville, chief of the division of old-age relief, has announced that immediate payment of the grants to all applicants is a physical impossibility. Each application must be carefully studied and with nearly ten thousand received, personnel of the division has been unable to cope with the work.

Misleading publicity has created a problem for the department, according to Miss de Turberville, and created a false impression on old persons eligible for the aid. Speaking of this, she said:

"The idea that the law provides a 'pension,' that the state will pay money direct to the old people, that all payments will begin in January, that every applicant will receive the maximum amount of thirty dollars per month, and other incorrect reports have been circulated, requiring constant correction and explanation.

"The disappointment suffered by old people who expect the impossible is much more unfortunate than the extra work entailed upon the state office by these explanations. It will take several months to keep up with a normal volume of applications month by month."

"The counties have requested that we issue a statement calling attention to the situation and asking that the old people shall cooperate by being patient until the first peak of new work is cleared away. Once this is accomplished, we will be able to keep up with a normal volume of applications month by month."

No state funds are available for the aid until the application is registered, considered, approved, or denied, according to eligibility and need, and the decision transmitted to county officials.

Monterey county's account on the books of the State of California was written off as "Paid in Full" by State Controller Ray L. Riley this week as a result of the county's semi-annual settlement with the state.

Of the total of \$29,882.00 turned over to the state by the county, inheritance tax payments represented \$24,443.52, Riley reported.

California's public school system is housed in a total of nearly seven thousand buildings of all types, with a total property value of \$39,271,075, according to a report compiled by the Department of Education. Monterey county has \$2,241,

550 of this sum represented in one hundred and twelve buildings within its boundaries.

California's fruit crop for 1929 reached a total value of \$261,454,000, a new high mark.

Grade crossing accidents during 1929 were the most numerous in the history of the state, according to a report made by the Railroad Commission. During the year the one hundred and six crossings located in Monterey county were the scene of fourteen accidents. The state average is 17.7 per hundred crossings.

Preservation of Monterey county's forests and planting of new trees along the right of way of the new Monterey-Salinas highway are two projects initiated at last week's meeting of the Monterey County Board of Supervisors.

RESOLUTION NO. 457

WHEREAS, in the opinion of the Council the City of Carmel-by-the-Sea, to-wit: the legislative body of said municipality, the public interest and convenience require the discontinuance of the use of a portion of Block 69, situate in said city, in the County of Monterey, State of California, as shown and so designated upon a certain map entitled "Map of the Town of Carmel-by-the-Sea," filed for record in the office of the County Recorder of Monterey County, California, by Frank H. Powers on March 7, 1902, as a public park of said city, which said park was formally dedicated as such by the name and designation of "Devendorf Park" by resolution of said Council on the 2nd day of January, 1930; and WHEREAS, it is deemed for the public interest and convenience that such portion of said park the use of which is herein proposed to be discontinued for park purposes, shall be used for city hall and fire house purposes: NOW THEREFORE BE IT RESOLVED, by the Council of the City of Carmel-by-the-Sea, that the public interest and convenience require the discontinuance of the use of the following portion of said Block 69 for park pur-

poses of said city, to-wit: The east 75 feet of Lot 10, the west 75 feet of Lot 1, the west 75 feet of Lots 2, 3 and 4, and the north 75 feet of Lots 6, 7 and 8, all in said Block 69 as per said map, and the use of said portions of said lots in said block, known and designated as "Devendorf Park," for city hall and fire house purposes of said City of Carmel-by-the-Sea. Resolved further that said Council intends to call a special election to submit to the qualified electors of said municipal corporation the question of the discontinuance of the use of said land as a public park. Resolved further that Monday, the 10th day of February, 1930, at the hour of 7:30 o'clock p. m., in the council chamber at the city hall of said city are hereby fixed as the time and place when and where the public and persons particularly interested in said matter may be heard.

Resolved further that the city clerk of said city be, and she is hereby directed to cause this resolution to be published twice in the Carmel Pine Cone, a weekly newspaper of general circulation published and circulated in said city, and in The Carmelite, a newspaper of general circulation printed, published, and circulated in said city, such publications to be completed at least twenty days prior to said time fixed for said hearing. The Street Superintendent (there being no Park Superintendent of said city) is hereby ordered to post the exterior boundaries of said area proposed to be abandoned and discontinued as a public park as provided by law.

Said proceeding shall be in all respects as provided by the certain act of the Legislature of the State of California, entitled: "An act authorizing municipal corporations to discontinue the use of land for park purposes when the fee thereof is vested in the municipal corporation, and authorizing the sale or other disposition of such lands, approved May 12, 1927, as amended."

PASSED AND ADOPTED by the Council of the City of Carmel-by-the-Sea this 2nd day of January, 1930, by the following vote:

AYES: COUNCILMEN: Bonham, Wood,

Gottfried, Jordan, Rockwell.

NOES: COUNCILMEN None.

ABSENT: COUNCILMEN None.

Approved: Jan. 2, 1930

ROSS E. BONHAM,
Mayor of said city

ATTEST:
SAIDEE VAN BROWER,
City Clerk.
(SEAL)

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Quick heat for dressing. Quick heat for bathing. Quick heat when you come home cold. That's the portable electric heater. It's fine when you don't want to heat the whole house but need some convenient heat.

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'JOURNEY'S BEGINNING'

The time is almost ripe to lay the ghost. . . .

One good friend has even spent the long hours of the night working out the numerological portend of our names.

We appreciate the interest, but we are occupied with more tangible things.

And when an announcement is made, we believe that the general opinion will be: "*The Carmelite starts from here.*"

J. A. COUGHLIN
PETER O'CROTTY